ASIFA EAST • The International Animated Film Society

aNYmator

June 2004

ASIFA-East 35th Animation Festival Coverage and Results

Danielle Keenan

Bill Plympton talks about
"Hair High" - June 24
See back cover for details

Also Inside

- A "Year In Review" with David Levy
- Summer according to Linda Beck
- Ray Harryhausen-Part 3 with Richard Gorey
- And Much, Much More!! (Seriously)

ASIFA East

The International Animated Film Society Northeast /New York Chapter

A Program of the New York Foundation For The Arts

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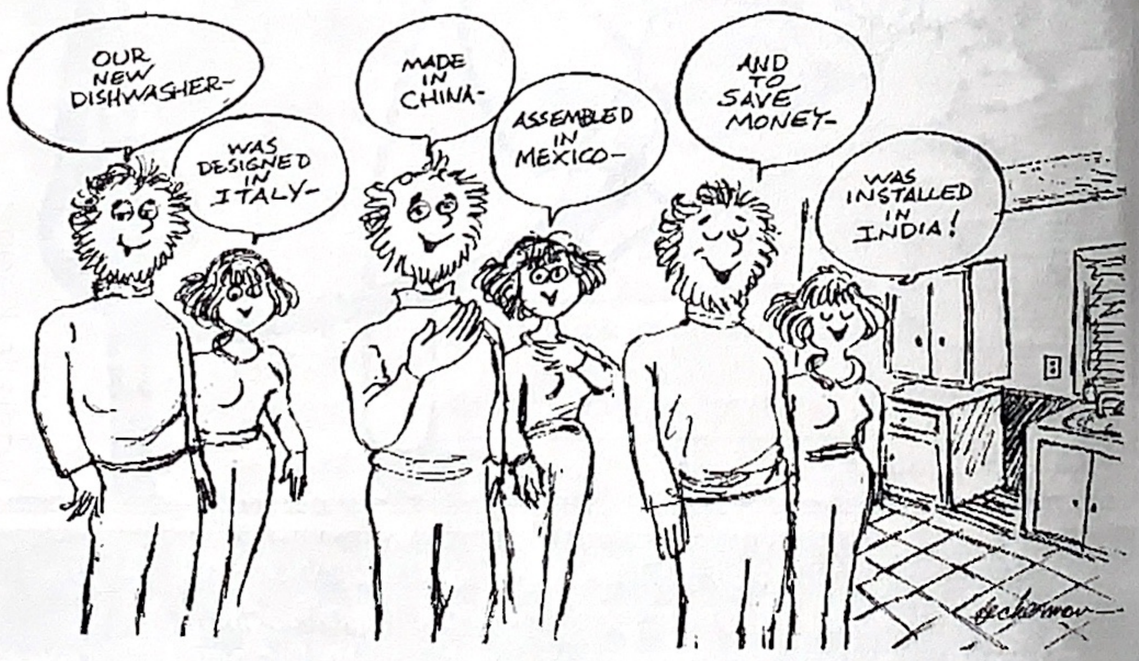
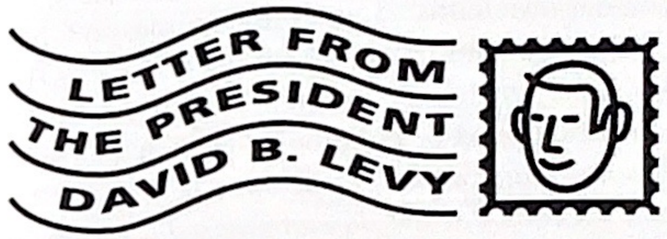




A Year at a Glance

In the 2003-2004 season, Asifa-East continued to be one of the most active of all Asifa Chapters in the world! I'm proud to present our year-in review.

September - We started things off in style with our annual Open Screening. Early on, there was drama in the audience as Andy London rushed home to get a working dub of his films' Subway Salvation and Poetry Contest. The subway turned out to be his salvation, indeed, as it sped him back into the crowd to thunderous applause. Mental note: a faulty tape builds quite an anticipation.

There were other neat films including several works each by Chris Conforti and Stieg Retlin who proved that quantity doesn't have to equal a loss in quality. Bill Plympton offered up a clip of Hair High and a member of his crew, Lori Sampsel, premiered a film of her own, "The Fan". The evening drew to a close with the perplexing, "Alexander and Bartholomew" by Christi Bertelson. Christi primed the audience with several apologies about her short before running it to tremendous laughs and enjoyment. Mental note: apologize profusely before showing anything.

Also in September was Allan Neuwirth's "Toon Boom or Bust" animation panel featuring: Linda Simensky, Howard Beckerman, John R. Dilworth, Yvette Kaplan, Steve Daly, and myself. The discussion was followed by a lovely book reception for Allan's "Makin' Toons". Allan's next book is rumored to be a sequel called, "Makin' Toons Out Of Nothin' At All".

October - In the October newsletter: Mike Lapinski reviewed John Canemaker's latest book, "The Art and Flair of Mary Blair". Michael Sporn gave us his take on the "Toon Boom or Bust" panel night. Trevor Wooley reviewed Satoshi Kon's Tokyo Godfathers. Steve Dovas mourned the loss of Col-Erase pencils. It was a slow month, ok?

November - After years of offering to take over the editorial duties of our newsletter, Mark Bailey finally had the opportunity to do just that. Not only is the newsletter looking better than ever, Mark also returned it to "monthly" status. The newsletter hadn't been monthly since 1999. Mark, our hats off to you!

This month we brought out the wine and cheese to help celebrate the first ever DVD release of the Films Of Michael Sporn. Michael entertained us with tales of "The Hunting of the Snark" and how it was made. If you missed the event, you can catch Michael's informative commentary on the DVD itself.

Tom Warburton reopened his house of discount Animation Art at our cel auction. We raised mucho dinero for Asifa's coffers. Nothing could spoil our fun that night, not even the appearance of a rogue dealer, who was promptly chastised the next day. To better illustrate our No Dealer's policy, here is the honorable Tom himself: *"yes, the event is a fundraiser, but it's also an opportunity for those in and around the business to not pay a gallery's mark up for animation art. I'm a big fan of capitalism myself, but not at the expense of poor animators."*

December - Many of us have the fantasy of initiating our own commercial projects, securing funding, and then finishing them our own terms. Sounds impossible, no? It isn't. Just ask Paul Fierlinger. Paul was kind enough to share his follow up to the PBS special "Still Life With Animated Dogs" (2000), the lovely "A Room Nearby" (2003). Although Paul was unable to attend his own screening he did provide us with a letter that I read in his absence. Here is an excerpt: *"Sandra and I came up with the idea when we realized that most PBS half-hour specials run very late at night, due to programming constraints caused by the need for individual stations to run so many continuous series during prime-time hours. At the same time we still receive many, many letters from late night viewers of our previous (dog) film, so we know that there are plenty of people watching PBS during those weird hours. Not all, but many seem to be both lonely and hungry for substance, so we wanted to make something just for them -- after all, the ITVS/PBS mandate calls upon us to serve the undeserved audiences."*

In the newsletter: Trevor Wooley reviewed "The Triplets Of Belleville". Rich Gorey reviewed "The Films of Michael Sporn".

January - We presented the Best of The 2003 Ottawa International Student Animation Festival. At the animation festivals I've been to, the student category often offers the most interesting and satisfying films. Students tend to take more chances and show a certain enthusiasm in their work that's impossible to fake. One could argue that student films tend to lean more towards entertaining their audiences then some Indy films. Maybe that's because a student film is a means to getting a job. They tend to aim to please. Is that so wrong?

In the newsletter: Michael Sporn wrote how his film, Champagne, found more appreciation and acceptance in documentary festivals then in more traditional animation festivals. Brian Mitchell wrote an article called "Finding Disney" which might have been better titled "Saving Disney". Brian is not alone in his feelings. However, nothing good ever lasts forever. John Lennon said shortly after the break up of the Beatles, "The Beatles were just a band. You still have the old records, if you want to reminisce." Likewise, no one can pry that DVD of "Dumbo" out of your hands. Or that DVD of "Melody Time", where Disney digitally painted the cigarette out of Pecos Bill's mouth in a show of PC censorship.

February - was quite a month for animation events! At Asifa-East, we presented another panel night, this time to celebrate the DVD release of Avoid Eye Contact. Panelists were: Signe Baumane, Aleksey Budovsky, John Dilworth, George Griffin, Fran Krause, Michael Overbeck, Bill Plympton, John Schnall, Pes, Jesse Schmal, and Pat Smith. The Indy spirit was in the air as this bunch told the story of how they came to create this self produced collection of NY animation. Me thinks more than one film was born that night in the audience. Argh. Why am I am suddenly talking like a pirate?

The next night, John Canemaker was honored with a program at the Burns Film Center, "John Canemaker: Marching To A Different Toon."

Later in the month, we presented an evening with animation producer/historian, Greg Ford. The focus was on the "process" used to create classic animation. Greg had lots of tricks up his sleeve including rare documentary footage, pencil tests and raw voice record session tapes. Cartoons never looked or sounded so deconstructed.

In the newsletter: Linda Simenksy greeted us from the South. For all those living on a desert island, Linda left Cartoon Network to go work for PBS. Now you know. Now how about getting me a time-share on that desert island?

Michael Sporn gave us a tour of this year's Oscar Noms for animated short subjects. Rich Gorey got a few things off his chest in "A Lesson in Perspective." Don't make Rich angry. You wouldn't like him when he's angry.

March - Many wary souls made it to all three evenings of jury screenings for our 35th Annual Animation Festival. The snowy wet weather outside made us all the cozier as we snuggled closely together in the dark to vote on the films. Only one problem...I'm still trying to figure out who's hand that was.

April- In the newsletter: Rich Gorey interviewed Linda Simensky. Together, they provided a real insiders view of the ever-changing Cartoon Network. Nicely done!

Linda Beck compared acting and theatre with the skills of an animator. If only there was a way to bring acting, theatre and animation together... We could call it vaudeville!

May - is going to be a hard month to top. We started things off with an evening with the master himself, Ray Harryhausen. Host John Canemaker interviewed Ray "Inside the Actor's Studio" style. Ray also fielded questions from the audience, signed books and treated us to a glimpse of one of his skeleton models from "Jason and the Argonauts". I can't imagine a more inspiring and delightful evening! Truly, this was the showpiece of our Asifa-East year.

Still, let's not forget a little thing like our 35th Asifa-East Animation Festival! Our kind friend Danielle Keenan animated the cool festival opening (see artwork on the cover!). Thanks, Mike Overbeck, for the awesome festival flyer, which I jokingly refer to as an homage to Sea Biscuit.

Special Festival thanks go out to co-chairs Linda Simensky and Nancy Keegan, Parson's Anezka Sebek (our host), Jen Oxley (catering), the entire Asifa-East board, those who made it to the jury screenings, and all those who entered films this year!

In the newsletter: Linda Beck dissected the male to female ration working in NY animation. That's all well and good, but it won't tell me whose hand that was.

Rich Gorey provided the review of Ray Harryhausen's book, "Ray Harryhausen: An Animated Life." Lastly, we announced the arrival of our new membership Sec, Linda Beck. She's already giving the membership data base a much needed tune up. Please contact Sec Beck with all your membership inquiries. Her contact info is listed on the inside cover page.

June - Last but not least, we will present the making of Bill Plympton's latest feature film, "Hair High" on June 24! All are invited! Don't forget that we have July and August off....and so do you. I'll see you at the beach. Just keep your hands where I can see them.

Summer Break

By Linda Beck

Inevitably trotting alongside the approaching summer heat and humidity is a feeling of nostalgia. Shouting "no more pencils, no more books, no more teacher's dirty looks", smug with the belief of being the first to come up with something so clever, provided us all with the catharsis essential for a summer committed to nothing but video games, drawing in front of cartoon reruns, and games of "sharks and minnows" in the local chlorinated or earth made swimming hole. Chances are that anyone reading this publication is more concerned with the condition of the air conditioner than any of the previously named essentials of childhood.

SO! I implore you! Imagine this upcoming summer as a long deserved summer break. We all know that while the paying jobs are what feed and house us, our independent projects are what keep us creatively alive. Record the characters on your trip to the beach, visit a museum and let the masters inspire you, or dare to pioneer by developing your breakthrough in game storytelling. It's been a long work year. Relive those yesterdays and do something just for you. And maybe you'll also end up with something you can show off at the next ASIFA East Festival in March of 2005!

An Evening with Bill Plympton

JACOB BURNS | film center

Bill Plympton is a supremely gifted animator with an oblique, off-center sense of humor. His dozens of films have been shown on MTV, Saturday Night Live, and at film festivals, where they've earned heaps of awards, and Your Face (1987) was nominated for the Academy Award for Best Animated Short.

We're excited to present Plympton's gruesomely funny brand-new feature, Hair High (2004), which he says is "a gothic high-school comedy with a Carrie-like story....that will appeal to the same crowd that loved Scream and Scary Movie." We will also show Guard Dog (2004) "a short about a paranoid dog - my first computerized film, and I think it's one of my funniest." Running time 80 min.

Q&A with Bill Plympton after the screening.
Plympton will also sign and sell books and DVDs.

Wed. June 23 at 7:00

Jacob Burns Film Center
364 Manville Road, Pleasantville, NY 10570
Box Office: *914-747-5555* • *www.burnsfilmcenter.org*

Bill will be at SVA on June 24 to discuss "Hair High"
See back cover for details.

An Evening with Ray Harryhausen

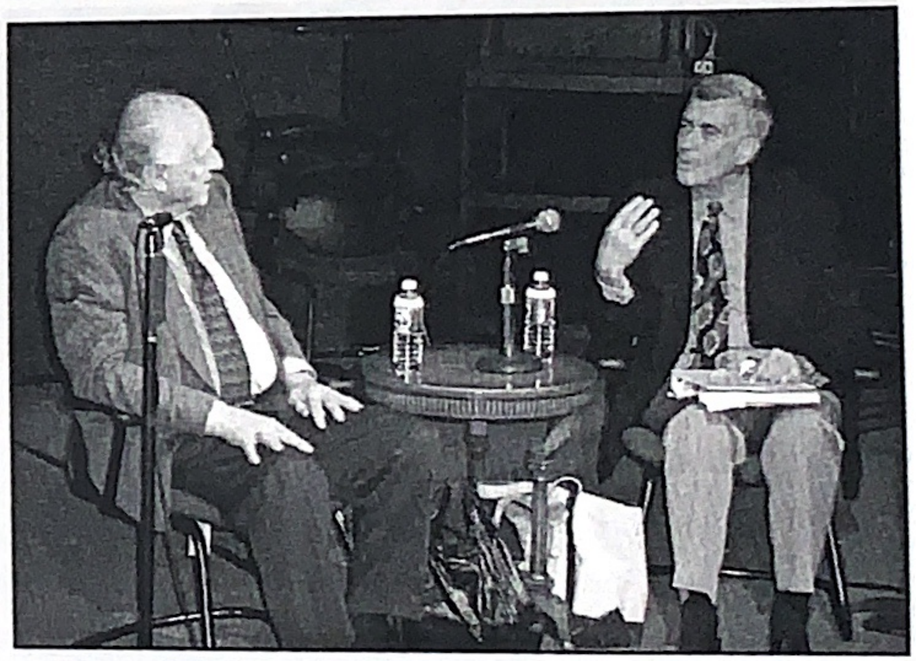
By Richard Gorey

Last month we were privileged to host (via John Canemaker and the folks at Billboard books) an event with animator Ray Harryhausen. For those of you who might have missed it, here's how it went:

The event was held in the SVA amphitheater on Monday, May 10th. Ray was in town promoting his new book, An Animated Life, which was reviewed in the last issue of this newsletter. That night, lots of folks who've been inspired by Ray's work got the chance to see and speak with him up close and personal about his films and their impressions of them. It was a smaller gathering than I'd anticipated (I had a feeling the place would be jammed and the crowd would spill out into the hallways) but the size of the attending crowd made for a more intimate experience, and there was a sense of connection we may not have had in a larger venue. Harryhausen was at the Landmark Loews in Journal Square on Friday night, May 14th, and though the theater itself was stunning, it was a lot harder to communicate on a personal level with Mr. Harryhausen that evening.

I'd have to say this last event was the kind of thing I'm grateful to ASIFA for. It offered the chance to shake the hand of the man whose work inspired me to pursue animation and photography. Even at my age, it's still possible to have heroes, and Mr. Harryhausen is certainly at the top of the list of people who have sparked my imagination and given me great pleasure in the theater.

Ray was affable, accessible (signing everything handed to him by eager fans like me) and quite sharp and funny during his lecture. Of course, the expected subjects were covered: Canemaker knew his guest's life well, and was able to hit all the high points of an astonishing career. The format was successful, with an informal interview unfolding



Ray Harryhausen and John Canemaker

Photography by Thomas Mehrtens

interspersed with clips from Harryhausen's recently completed Tortoise and the Hare fable to the infamous skeleton sword-fight from Jason and the Argonauts. Canemaker asked all the right questions, then turned it over to the audience (an improvement over the Journal Square event, in which questions were asked from cards previously filled out.) Mr. Harryhausen is eighty-four, and some of the questions had to be repeated for him, but his answers were bright, funny, informative, and thoughtful.

Of course, most fans know the statistics: fourteen frames a day on the skeleton sword-fight, only six (not five) tentacles on the octopus from It Came From Beneath the Sea, etc. But along the way there were delightful stories about Ray's first meeting his hero, Willis O'Brien, who'd created the special effects from King Kong. During these moments I felt a warm sense of continuity and realized the value of the evening. Meeting O'Brien was a defining moment in Harryhausen's life. I'm hoping this evening with Harryhausen may have had the same effect on some of the young people who attended. I was glad to see the room was divided between the older die-hard fans and younger people who were clearly hanging on Ray's every word. It seems to me that this is one of the real benefits of an organization like ASIFA, in that it gave members first-hand access to one of the masters of modern film animation. These days, such opportunities are rare to meet Harryhausen.

In this light, I'd ask our readers if they felt we did our best to publicize this event. It surprised me that this one wasn't mobbed with animators and stop-motion enthusiasts, as I'd assumed it might be. Though we made a good showing, and Mr. Harryhausen was made to feel most welcome, I had the feeling there were more people in the area who may have had an interest.

Still, the night was a treat for anyone who has ever been inspired and tickled by Harryhausen's creations. Particularly resonant with this audience were Ray's reminiscences of his experiences in low-budget independent films. He spoke eloquently of how the budgets were sometimes a limitation, but this also dictated that he and his producer, Charles Schneer, were left alone, and made their films with little interference from the higher-ups at Columbia pictures.

Ray Harryhausen and skeleton featured in "Jason and the Argonauts"

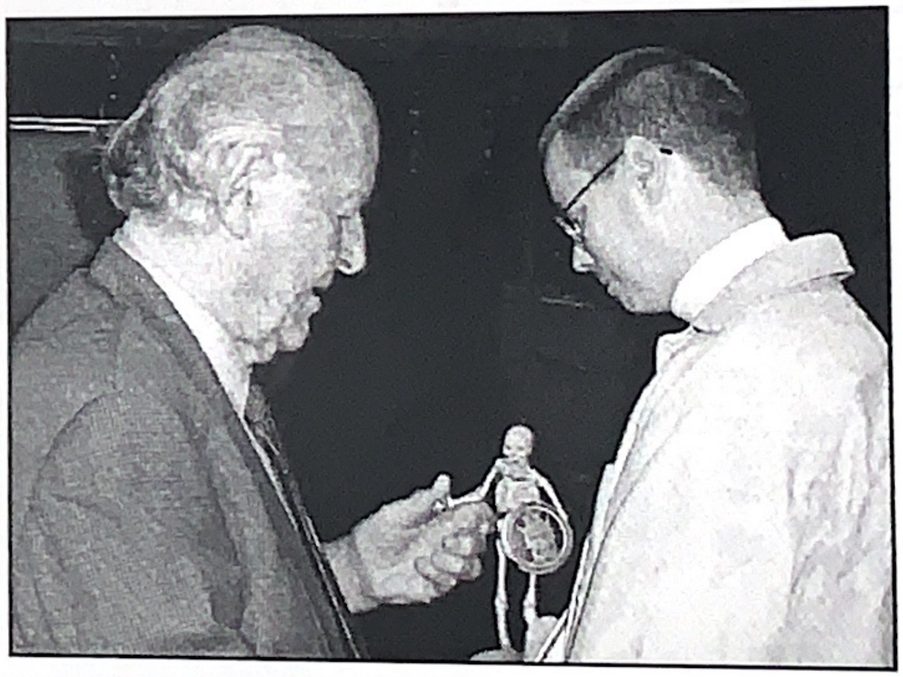
Naturally, wherever he goes, Ray is asked to comment on the modern CGI films like Jurassic Park and Shrek. He's always complimentary, and he spoke of being quite impressed with Gollum in Lord of the Rings, but I was glad to see him say that he hopes there will always be traditional practitioners of stop-motion. The comment that I found most informative and thought-provoking was Harryhausen's assertion that these days, images of the fantastic have become commonplace, even mundane. Every day, on television, in theaters, on billboards, and in print, we are assaulted by spectacular, realistic visions of epic grandeur and spectacle.

"When I was young, you waited all week long to see the new movie that had come out, and the sight of a living dinosaur, or the destruction of the Golden Gate Bridge, for instance, was a rare and awesome thing. Today you see such sights every five minutes, and they've lost their power to thrill and entertain."

I wonder, in this light, what it is that will inspire the new generation of artists and animators. Which films and characters will they cite as their influences, twenty years down the line? I hope the students and children out there today still have moments of wonder and awe in their lives, and I hope there will always be an audience for the kind of artistic adventures Harryhausen created fifty years ago.

I got a chill when the skeleton sword-fight played on the screen and I thought, "I'm sitting in a room with Ray Harryhausen, watching his greatest work." It was a kick for me, and for the others at SVA that evening. You could feel it in the auditorium when the scene played, and you could sense the enthusiasm of the crowd during the lively question and answer period that followed.

I believe Harryhausen's films will play forever. They speak to a childlike sense of adventure in audiences, and they will be a tremendous legacy for future generations of animators and creators. Thanks to ASIFA and John Canemaker for providing an evening that was as memorable and entertaining as I hoped it might be.



Ray Harryhausen and Richard Gorey

A
SSOCIATION
INTERNATIONALE DU
FILM D'
ANIMATION

The International Animated Film Society

International membership
$55/yr

Formed in 1960 by an international group of animators to coordinate and further their interests and increase worldwide visibility of the animated film. Professionals and fans from more than 50 countries sponsor animation festivals in Annecy, Ottowa and Hiroshima.

International members get:

- a one year subscription to ASIFA News, ASIFA International's official publication
- Opportunity to vote, in person or by proxy, on issues and candidates for the ASIFA Board of Directors, at meetings held at every ASIFA-sponsored animation festival
- Notification of international animation festivals and discounts on admission to international festivals
- All local membership benefits are included

Time to JOIN ASIFA

R.O. Blechman/Ed Smith

Yes, I would like to join **ASIFA.** Enclosed is my check made payable to **ASIFA-East** for:

- ☐ **$55** International membership
- ☐ **$35** Local membership

Mail to:

ASIFA-East
c/o Michael Sporn Animation
35 Bedford Street
New York, NY 10014

Name

Address

City, State, Zip

Phone

Date

☐ New

☐ Renewal

Memberships are dated from either January or June.

☐ January member

To be entered on the **January** list send payments between **December 1st** and **January 15th.**

☐ June member

To be entered on the **June** list send payments between **May 1st** and **June 30th.**

Note: As there are no July or August screenings, June membership privileges start in September.

Form design by Mark Segall

Howard Beckerman

The eastern U.S. chapter (New York City)

Local membership
$35/yr

ASIFA-East members get:

- free admission to monthly screenings
- the opportunity to enter and to judge the US's only annual animation festival, a showcase for the most interesting independent and commercial animation being produced today
- The **Animator,** a monthly newsletter which spotlights members' accomplishments and general industry news, lists jobs, grants and residencies, and includes dates and deadlines for film and video festivals worldwide.
- Invitations to special screenings and animation-related events

Questions?

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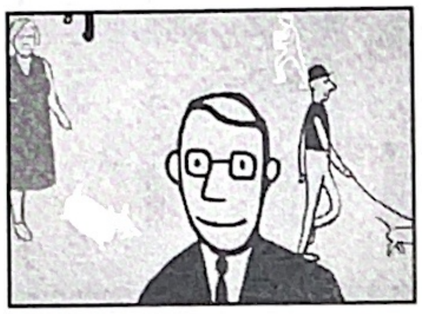
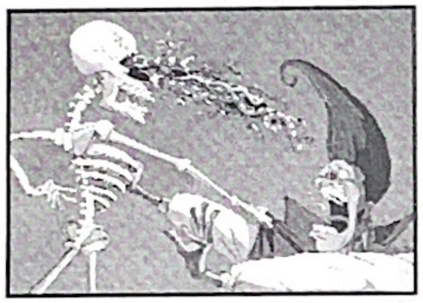
Membership Secretary
Linda Beck
lindaleena8@hotmail.com

ASIFA East 35th Animation Festival Winners
- Commercials / Promos -

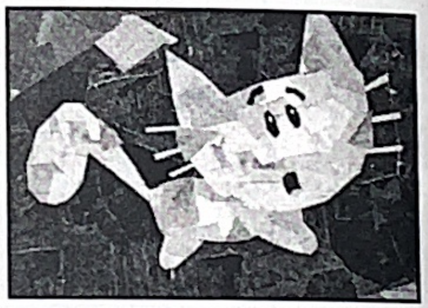


Acme Filmworks/ Wendy Tilby & Amanda Forbis
Colorado Lottery "Woodcut" - 0:00:30
Commercials and Promos - Excellence in Design

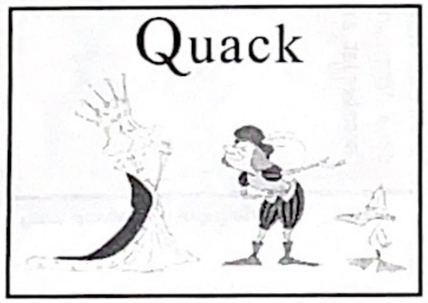
Jennifer Oxley
Helping Little Star - 0:01:00
Commercials and Promos - Excellence in Animation



Bill Plympton
Hair High - 0:02:00
Commercials and Promos - Excellence in Animation



Jennifer Oxley
Helping Little Kitten - 0:01:20
Commercials and Promos - 3rd Place

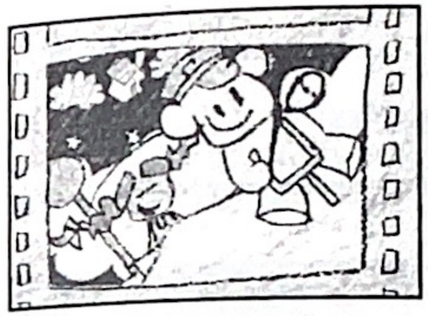


Wachtenheim/Marianetti L.L.C.
Q - 0:01:01
Commercials and Promos - 3rd Place

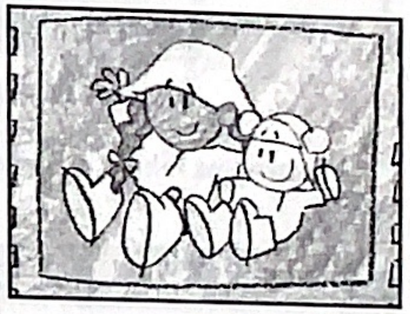
Acme Filmworks/ Wendy Tilby & Amanda Forbis
United Airlines "Interview" - 0:00:30
Commercials and Promos - 1st Place

Augenblick Studios
Lobster - 0:01:54
Commercials and Promos - Excellence in Writing & Humor

ASIFA East 35th Animation Festival Winners
- Sponsored Films Over 2 Minutes -

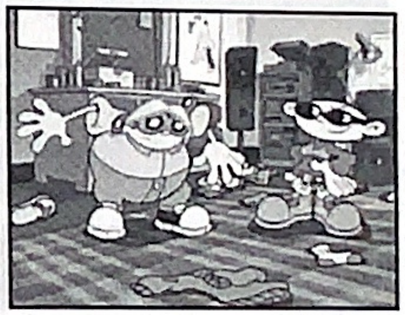


Sesame Workshop/Eric Weil
Janie & Jerome: The Move - 0:02:07
Sponsored Films - Excellence in Design (Jen Oxley)

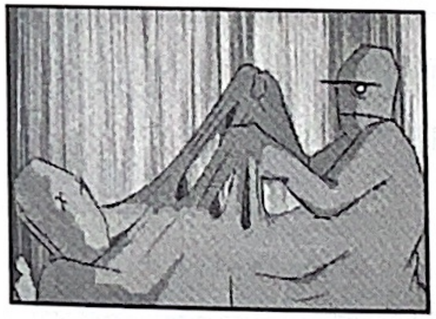


Sesame Workshop/Eric Weil
Janie & Jerome: Rain - 0:02:20
Sponsored Films - Excellence in Education

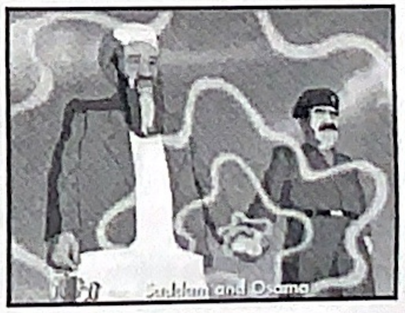
Wachtenheim/Marianetti L.L.C.
Are You Hot? - 0:02:44
Sponsored Films - Excellence in Writing/Humor



Curious Pictures
Codename: Kids Next Door "Operation: Support" - 0:11:00
Sponsored Films - 3rd Place

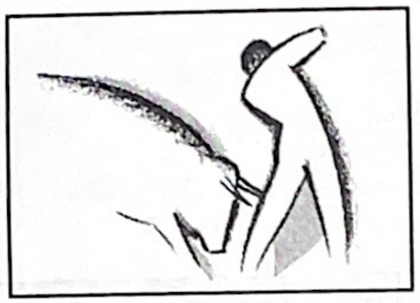


Patrick Smith/Blend Films, Dyna-Mic Records
Moving Along - 0:03:00
Sponsored Films - 2nd Place



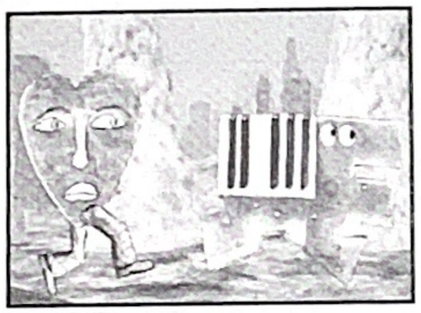
Wachtenheim/Marianetti L.L.C.
Saddam & Osama 0:03:39
Sponsored Films - 1st Place

ASIFA East 35th Animation Festival Winners
- Independent Films -



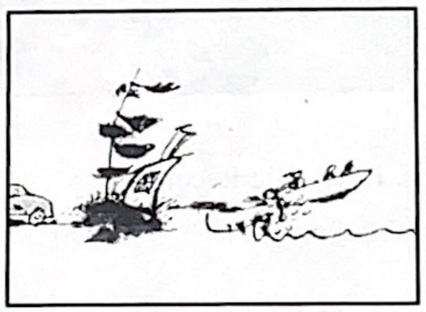
Karen Aqua & Joanna Priestley
Andaluz - 0:06:00
Independent Films - Excellence in Experimental Techniques

Chris Boyce & Robert M. Charde
On The Moon - 0:02:33
Independent Films - Excellence in Soundtrack Design

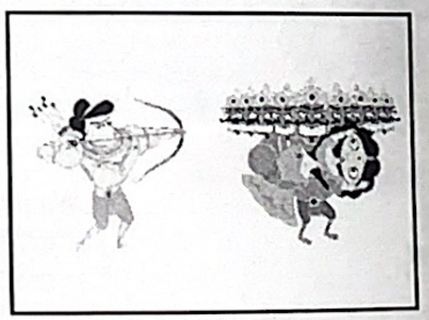


Karl Staven
Piano Dog Visits The Underworld - 0:09:00
Independent Films - Excellence in Design

Carolyn & Andy London
Subway Salvation - 0:07:39
Independent Films - Excellence in Writing/Humor



Chris Hinton/Acme Filmworks
Nibbles - 0:04:34
Independent Films - 1st Place

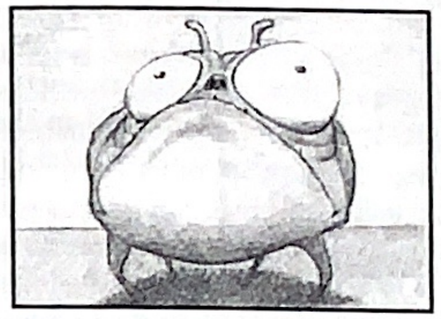


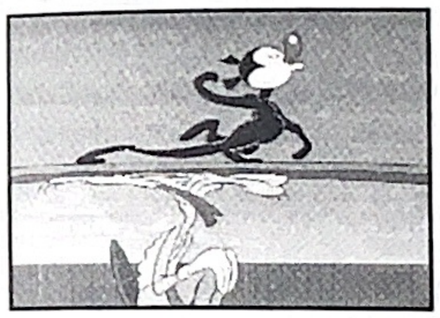
Nina Paley
The Sitayana - 0:04:30
Independent Films - 2nd Place

PES
Pee-Nut
Independent Films - 3rd Place

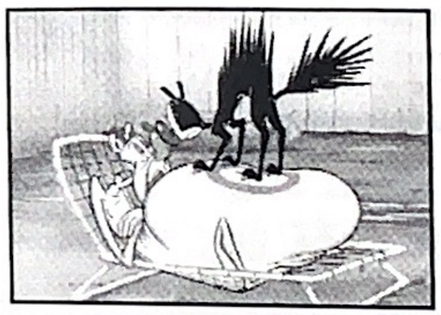
ASIFA East 35th Animation Festival Winners
- Best In Show -

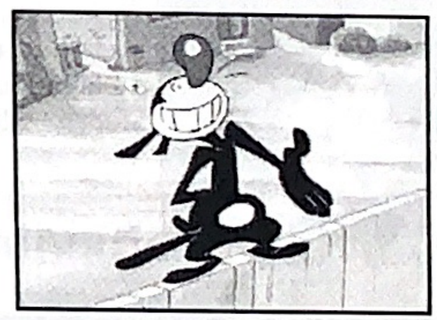
Bill Plympton
Guard Dog - 0:05:00
2004 Best In Show





Greg Ford
It's The Cat - 0:03:20
2004 Best In Show





ASIFA East 35th Animation Festival Winners
- 2004 Samu Award -

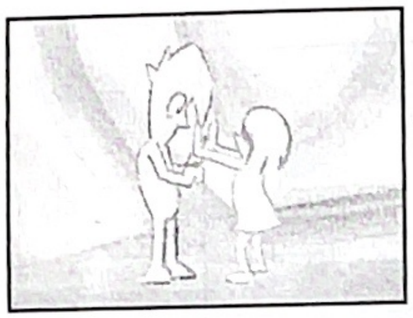
Willis Sillim's Tall Tale by Steffen Vala

Special Honorable mention to: The Birdcage King by Christopher Magee

ASIFA East 35th Animation Festival Winners
- President's Award -

Chris Robinson

ASIFA East 35th Animation Festival Winners
- Student -



Jake Friedman
Green #1 in D Minor - 0:04:00 - NYU
Student - 1st Place

Jonathan Etkins
Bad Blood - 0:02:45 - University of the Arts
Student - 2nd Place

Ivy Boersma
The Cellulite Parasite - 0:02:00 - University of the Arts
Student - 3rd Place

Alexander Woo
Rex Steele: Nazi Smasher - 0:10:00 - NYU
Student - 1st Honorable Mention

Stieg Retlin
2 Player Game - 0:02:30 - SVA
Student - 2nd Honorable Mention

Bill Plympton on the Sundance Channel

"Plympton Shorts"
Tuesday, 7/13/2004 - 8:00 p.m.
Sunday, 7/25/2004 - 6:30 p.m.

"The Tune"
Friday, 7/23/2004 - 12:00 a.m.
Thursday, 7/29/2004 - 6 a.m.

All times are for East Coast and Pacific time zones - Check your local listing to be sure.

"Tune" in and enjoy!

Encounters on the F Train

By Richard O'Connor

I ran into Tom Warburton at BAM after Eternal Sunshine of the Spotless Mind. I don't know whether I would have hated the movie any less if I didn't have to pee through the last 45 minutes (although it had been excruciating long before), but I sure do appreciate Mr. Warburton's genial but brief greeting on my way to the facilities. Apparently Bruce Knapp, his producer at Curious Pictures on Codename: Kids Next Door has laid out the new father's schedule for the next couple years for two more seasons and a direct to video feature. Disney has just tapped Curious for a big series order of Little Einstein. Spotless director is alleged to be collaborating with some locals on a new stop motion music video. My genius friend Martha Colburn was visiting recently, after fuming over this paper's call for more girly animation from girls we ran into Ray "Mr. Nice" Kosarin on the F train. Even directing the sheet timing at 4Kids Entertainment on the latest incarnation of The Teenaged Mutant Ninja Turtles couldn't cloud his sunny smile. Other F train encounters include Buzzco's Vinnie Cafferelli who's working on a new film with New Yorker legend Lee Lorenz. Other tids and bits include Animation Collective bargaining for a new Flash series, Strech contracting, and Little Airplane's pilot of Jennifer Oxley's adventurous guinea pig wins out over a strong field for an open slot at Nick Jr. Spike's This Just In is out, giving another 20 production artists more free time. Avoid Eye Contact, Volume II is in the works. The controversial collection was such a hot ticket word has George Griffin finishing up his first independent film of the 21st Century for inclusion on round two.

Want to see your name in bold amongst the legends.
E-Mail your activity to *asifatips@asteriskpix.com*

ASIFA East 35th Animation Festivities

Alexander (Nazi Smasher) Woo desperately searched the party for possible Nazis to smash.

Bill Lorenzo dares you not to enjoy yourself.

Danny Kimanyen dares you not to love him.

Animators cue up at the fixins bar, hoping to catch a glimpse of Drew Carey.

Photography by Toni Tysen

ASIFA East 35th Animation Festivities

Animation is their bread. Solving soceities ills is their butter. David Wachtenheim (Saadam and Osama), Chris Robinson (Presidents Award), Sarah Phelps (Pee-Nut), and Dave Levy (happy host).

"So, how's by you?" (Deb Solomon, David and Barbara Wachtenhiem).

If you get caught between the moon and NY city, the best that you can do is hang out with Steve Dovas and Bob (On the Moon) Charde.

Jake Friedman (Green #1 in D Minor) and Jose Maldonado stare off into the future.

The hardest working person in animation, Jen Oxley (Janie and Jerome and Helping Little Star/Kitten).

John Wilson tipped his hat to all the winners. Then he passed out.

Karen Aqua experiments with some red wine after winning a prize for best experimental animation in Andaluz.

Dean and Nancy Lennert and their future animator, Peri.

Linda to Candy: "I bring you greetings from the South".

Jesse Schmal flips Mo Willems the bird for not letting the Pigeon Drive The Bus.

Bauhaus Software is going to extend the special pricing of **Mirage, Paint, Animation and Effects** for ASIFA members through the end of June. Mirage normally retails for $895 but through the end of June, all registered ASIFA members can purchase Mirage for **$625**.

MIRAGE

PAINT . ANIMATE . EFFECT

...the must-have tool for the Creative Motion Arts

Sandra and Paul Fierlinger for Tuna Fish

Mirage is the new must-have software for 2½D Animation. The Mirage environment frees your mind to explore different styles of animated art in one powerful and streamlined environment. Mirage combines real-time video paint, animation, and effects functionality into one fast and affordable solution, centralizing the workflow for creating all types of 2D animation, as well as visual effects for video and film.

"Mirage is the kind of software that tailors itself to your particular workflow and temperament. It provides the tools that allow you to reflect an organic, real world craft, or to creatively reflect towards a modernity of your own. There is such and abundance of discoveries and surprises to be found within Mirage that one cannot possibly become tired of it." ***Paul Fierlinger – AR&T Animation***

"I see more and more the power of this system everyday. At first I only did anime, but the more I use it for other things, such as my Manga, a 158 page Japanese style comic done entirely in Mirage, and now live action video work, I see that there are no limits to where one can go with Mirage!" ***Terrence Walker - Studio ArtFX***

Go all the way from storyboard to fully animated project within Mirage's Digitally Organic™ environment. Mirage's intuitive interface and common-sense workflow transcend the digital, focusing on the what – rather than the how – incorporating the artist directly into the production they're creating.

Terrence Walker

Combine Mirage's natural media tools with the ability to add dynamic effects like Particles and Volumetric Lighting. Keyframe just about every parameter of every filter and you have real power to create at your fingertips. Make the move from analog to digital without fear.

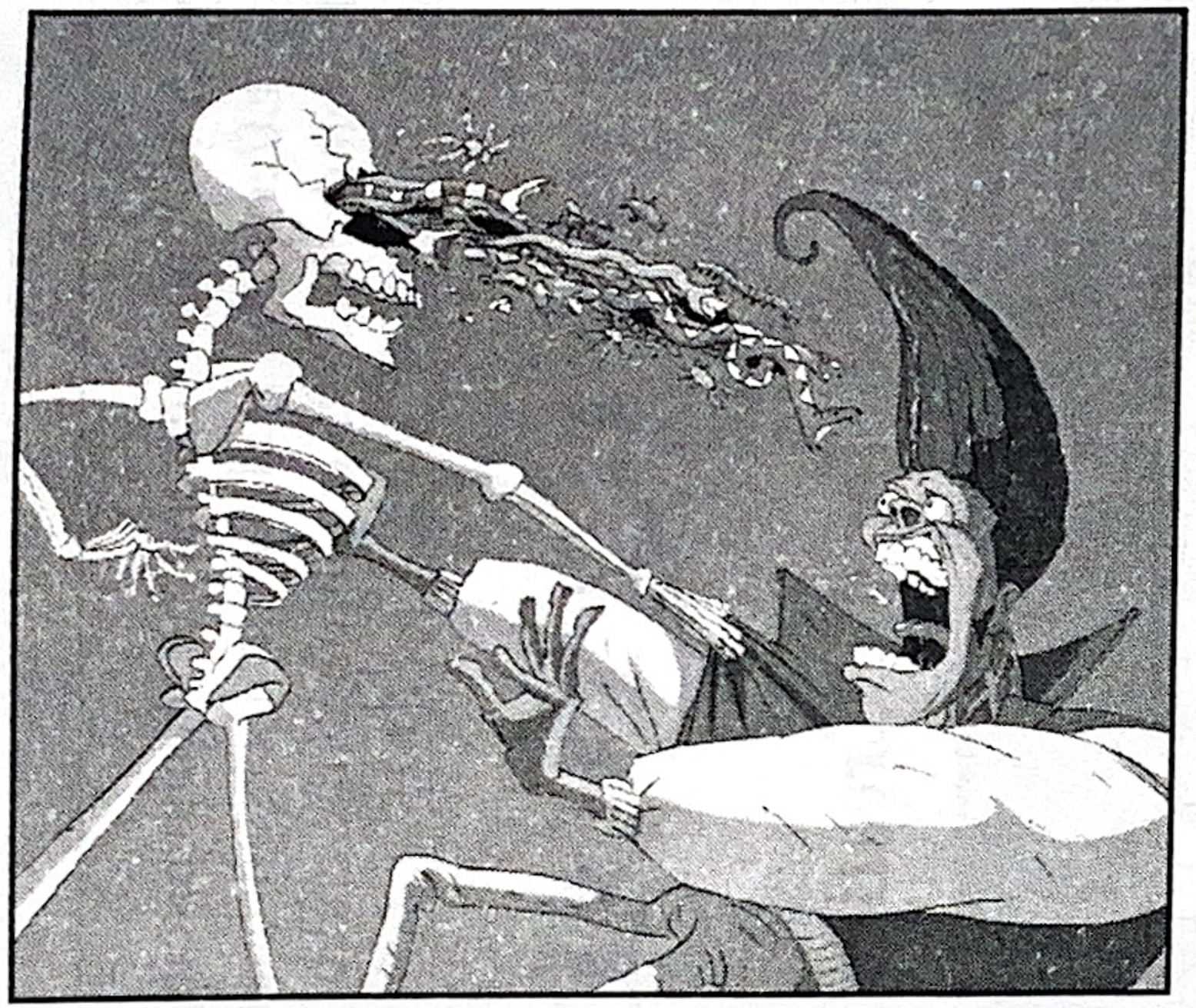
Paint, Animate and Effect to your hearts content with Mirage.

Bauhaus Software is proud to announce that Mirage is available to ASIFA members for only $625.00 until May 15th, 2004. Thats over 30% off of the retail price. Head on over to www.bauhaussoftware.com for more Mirage info and to download the demo for both PC and Mac. You'll be glad you did!

contact sales@bauhaussoftware.com for more details - or call 1-210-212-7530

bauhaus
creativity by design

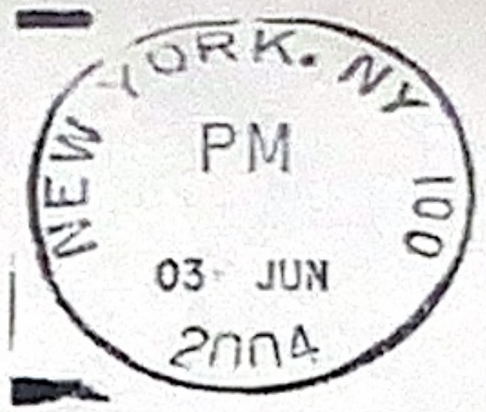
ASIFA East
c/o Michael Sporn Animation, Inc.
35 Bedford Street
NYC, NY 10014



ASIFA East Presents an evening with Bill Plympton

Join us as Bill discusses the making of his newest animated feature "Hair High" - Rare footage and pencil tests will be screened!

Thursday, June 24 at 7:30 p.m.
SVA, 209 East 23rd Street - 3rd Floor Ampitheater
Admission: FREE



Brooklyn, N
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